

“...the practice and  
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portance and the gen-  
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nition to the arts as  
a vital aspect of our  
culture and heritage  
and as a valued means  
of expanding the scope  
of our educational  
programs.”

*from the legislative act  
creating the council*

NEW YORK STATE COUNCIL ON THE ARTS  
1961

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# NEW YORK STATE COUNCIL ON THE ARTS







## Foreword

A year ago, on the occasion of the first meeting of the New York State Council on the Arts as a group, I noted in my letter of welcome that we were beginning what I was confident would be one of the most exciting and significant pioneering experiences ever undertaken by a state government. I suggested further that in a long-range sense, the Council's task is to assure individuals of the opportunity of attaining a fuller degree of self-realization through participation in, and appreciation of our national cultural resurgence.

Since that time I have closely followed the progress of the Council, first as it surveyed our cultural resources and later as it proceeded to put into effect its recommendations to me and to the Legislature.

In appointing the members of the Council it was my determination to have it function as an administrative entity developing imaginative programs, not a mere committee of well-known names. No more conclusive evidence of its acceptance of this responsibility could be offered than the report that follows.

One of the most rewarding experiences of my administration has been the opportunity to participate in the State's recognition of the arts as essential to the welfare of our people. Indeed we have gone beyond recognition, and in the success of the Council's first programs we may point to conclusive justification for our concern.

To the Council on the Arts, to each of the participating institutions, and to all who have given impetus to this project goes my deepest gratitude. There is no doubt that through your cooperation our State will continue to lead the nation toward the fulfillment of its high cultural aspirations.

GOVERNOR NELSON A. ROCKEFELLER

*"For the first time in the history of the country, a major government  
has established a Council to promote the cultural welfare of its citizens."  
Batavia News*



## *Introduction*

Whether a nation gets the culture it deserves, or deserves the culture it gets, are not questions beyond conjecture. Some governments, notably in Europe, devote substantial portions of their annual budgets to operas, symphonies, and theaters; and some societies, even the most primitive, give over quantities of time and effort to dancing, ornamenting their objects of daily use, or simply telling and retelling the tales that form their literature. After life has been made possible, the natural impulse seems to be to make it worth living. From there on it is only a matter of how much trouble you want to take. In one country the arts may be nourished; in another, they starve.

Currently the support of the arts in America has become the topic of a more vigorous public debate than ever. The authorization of a national cultural center by Congress, the building of culture centers in large cities, and the effect of the cultural endeavors we send abroad, all have drawn attention to the question of how the arts are to thrive and grow—how much should government do, how much should private citizens pay for, how much should be treated as commercial entertainment?

It would be impossible here to do justice to the variety and complexity of the arguments on these issues. They range from the extreme view that the state owes every artist a living to the equally extreme position that support of the arts should be left to chance, or to the whim of individual patrons. Artists themselves may be found as widely distributed across the spectrum as their critics and commentators. They naturally welcome assistance; they naturally fear control of their work. Sometimes participants in the discussion seem to be taking both sides at once, hoping for a millenium in which the problem did not exist, just as you may sometimes find the same people

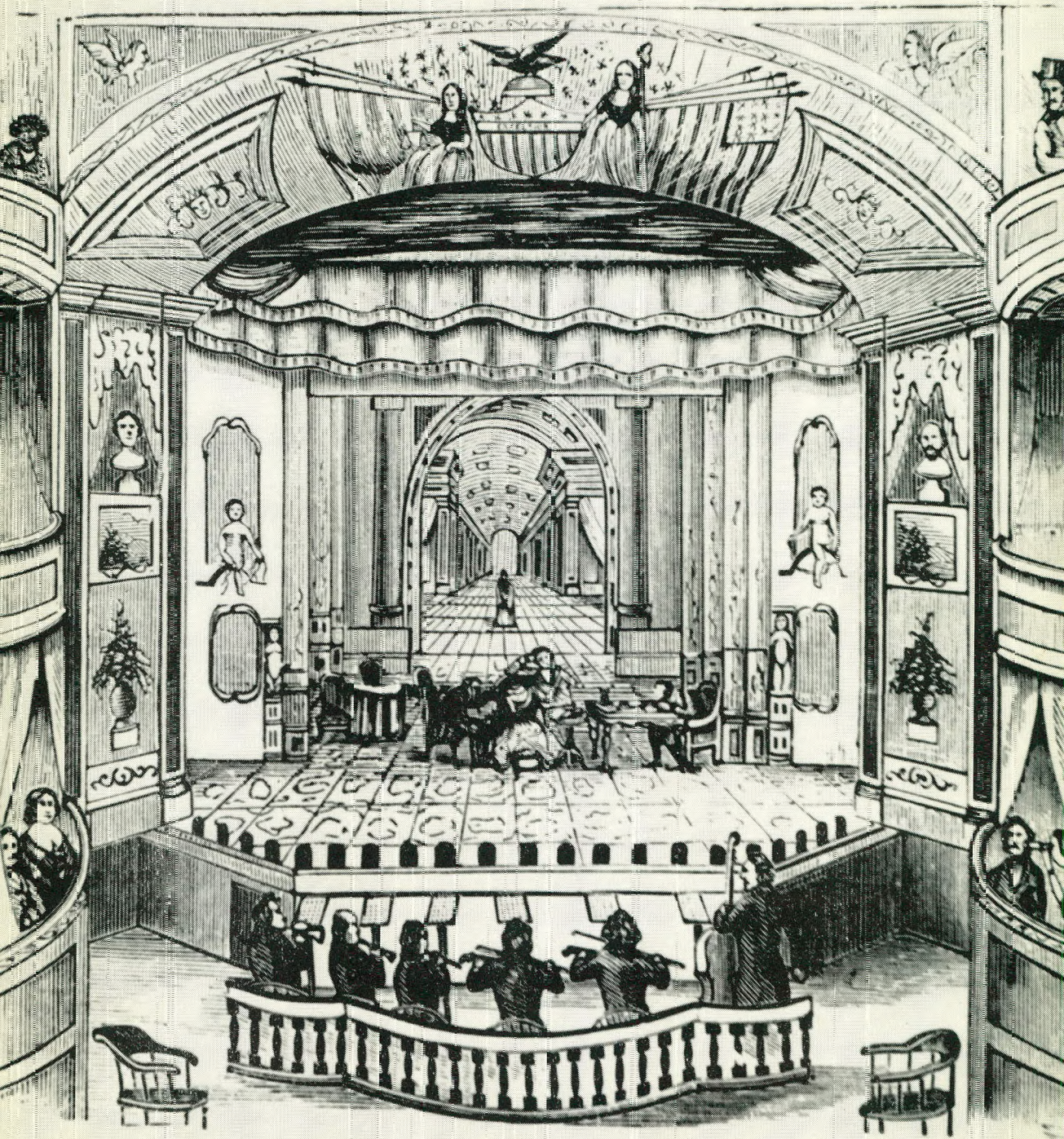


denying the government's obligation in the arts at the same time that they ask it to make the country more beautiful: rebuild cities, preserve the countryside and educate Americans in aesthetic judgment. All of which is perhaps another way of saying that the issue, like any serious and significant one, has attracted the interest of lively and intelligent minds, and has brought to bear their passions and convictions.

On one aspect of the debate there is perhaps less argument than elsewhere. We hardly need ask if the government ought to intervene in the arts when in fact it already does—and, as Louis C. Jones shows in the pages which follow, has traditionally done so. Government, no matter what its intentions are, has a wide and penetrating impact on the arts if only in its tax laws. Some institutions are granted complete exemption; some are specially taxed as entertainment. Some provisions favor the artist; some make his life more difficult than that of the professional or entrepreneur. Government also builds, and makes building easy or difficult. Can a community afford a gallery or concert hall? To attempt to answer such a question without considering government would be absurd. The issue is not one of whether but of how.

In such a situation there is nothing more useful than factual accounts of what is actually being done, today, throughout the country. We enjoy the advantage of national multiplicity; different localities may try different solutions. But they are of little value unless they can be known and studied, and the lessons put to use. This chronicle of the New York State Council on the Arts' first year is just such a laboratory report. It is an example of what the possibilities are, where they begin and where they can lead and it thus offers the theoretical debaters a recourse to experience. A state Council on the Arts is an adventuresome idea; it will be watched, and its success or failure





INTERIOR OF THE GREEN STREET THEATRE.



will have much to do with what is done, or not done, elsewhere. For the argument, of course, is not over; nor will it ever be, as long as the quality of a nation is judged not only by its wealth and power, but by its poets and painters, the dreams of its dreamers and the songs it sings.

ERIC LARRABEE  
*Horizon Magazine*

## ***Our Cultural Heritage***

With the Council on the Arts undertaking a program of nourishing the growth of the arts throughout our State, it is appropriate that we test the richness of our cultural soil. We have no comprehensive histories to turn to; the evidence lies scattered in old newspapers, village histories, town libraries, and county historical societies. But these sources indicate that the pioneer steps we are taking today find inspiring precedents in our long-standing tradition of fostering enjoyment of the arts.

With neighboring New England we shared an early interest in and respect for books and ideas, the basic creators of a cultural climate. In 1796 a General Library Law was written into our statutes which encouraged library societies all over the State. These libraries grew not only in our urban centers but in the rural communities as well; the Wheatland library in Monroe County was established in 1805 and soon had 1,500 volumes including the works of Plutarch, Shakespeare, Goldsmith, Scott, Cooper and Byron. Hard

*"The first edifice [in Albany] erected for the purposes of a theatre was begun in 1811 in Green Street."*

*Munsell's Collections on the History of Albany*







on the heels of free schools came the development of free school-district libraries so that by 1850 New York State had 10,802 libraries, or four-fifths of all of the libraries in the United States. And it is interesting to note that this system got a special surge from the Federal Government when upon finding, in 1836, that there was an unprecedented national surplus, \$4,000,000 of which was New York's share, \$55,000 was allotted each year to the libraries of New York State.

While our collectors were building our libraries, our authors were busy creating a national literature filled with the flavor of New York. James Fennimore Cooper and Washington Irving made the romance of their time and place familiar throughout the world with their stories of the Hudson Valley, the Susquehanna, the Adirondacks and the Catskills. They told the inspiring sagas of the American Indian, frontier days, the Revolution, the Headless Horseman, Natty Bumppo, Rip Van Winkle and Chungachook, and they became symbols of the excitement of the new world. A generation later we continued to be the wellspring of the American novel and short story with Herman Melville from Albany and Mark Twain from Buffalo and Elmira, while from Long Island came that giant of American poetry, Walt Whitman.

We shared this interest in literature with New England, but we surpassed them in our friendliness for music and the theatre, and the role of New York in the emergence of American painting is extraordinary. Between 1700 and 1750 vigorous, bold and arresting pictures by the Patroon Painters established the first school of American portraiture, to be followed after the Revolution by the more sophisticated masters, Ralph Earl, Ezra Ames, Samuel F. B. Morse and John Vanderlyn. From 1825 to 1875 the Hudson River







School developed around Cole and Durand to become the first and unsurpassed American interpretation of landscape painting. Meanwhile, all over the State, itinerants and craftsmen turned limners were recording our faces, our villages, our way of life and our history.

With the opening of the Erie Canal in 1825, culture flourished along its banks. Art, along with music and the theatre, went on tour. Dioramas of the Hudson, the Mississippi, and the burning of Moscow became popular attractions; in 1824 William Dunlap sent out on tour his painting *Christ Rejected* and, encouraged by the success of this venture, he followed it, in 1827, with *Death on a Pale Horse*. Along with these works of epic history went simpler instructive shows of the American scene, its birds and its flowers. The influx of European painting after the Civil War, together with the development of the daguerreotype and the photograph, tended to alter this picture somewhat, but the visual arts continued to thrive, to be admired, to be created and enjoyed. And in this climate, great art museums began to grow in Buffalo, Rochester, Utica and Albany as well as in New York City.

While our book shelves grew and pictures covered our walls, our air was becoming filled with music. With a strong amateur tradition, our ancestors gathered for musical evenings at home for folk song and religious singing; soon singing schools were started. Bands formed to march with the militia. Music thrived particularly in the 1820's and in 1824 Buffalo, by popular subscription, formed a band in time to play for the opening of the Erie Canal, the arrival of LaFayette and the hanging of the three Thayer brothers.

Rochester, with the strong ethnic talents of its German and Italian immi-

*"With the memory of the New York City Opera's weekend visit to Rochester still fresh, one can only hope that it will be repeated annually."*

*Rochester Times Union*



grants, early became the musical capital of upstate New York. The superb acoustics of Corinthian Hall drew the great musical talent of the world to perform there; in 1835 the keeper of a music store organized the Academy of Sacred Music and during the fifteen years that followed the people turned out to hear Ole Bull, the Hutchinson family, Leopold De Myer and finally, in 1851, Jenny Lind. And while this heady fare was being served up to the city people, everywhere the smaller towns had their banjo players and singers, operatic soirees, Swiss bell ringers, plantation players and always a strong offering of home products with songs written for special occasions, band concerts, choral groups and little orchestras. That all of this did not fall on discriminating ears is evidenced by a critic, writing a review of a concert in Cooperstown in 1826: "I'd about as soon listen to a kitten mew as hear one of those ballad singers, or any other singer . . . but the rural gentry was out in full force."

It is perhaps comforting to know that the theatre as a social force, for good or evil, has always had to fight for its freedom. In 1759, following a theatrical performance by British army officers in Albany, the Reverend Freylinghausen launched what must have been a particularly vituperative attack upon the stage as "the devil's cockpit." The following morning, in rejoinder, he found before his door a staff, boots, a loaf of bread and some money and, taking the hint, he went back to Holland where presumably he lived out his life publicly despairing the fate of the coming generations of New Yorkers. Church criticism continued, though not as strong as that in more puritan New England, and the populace was instructed by such debates as "Resolved: that theatres are productive of more good than evil." But Thespis proceeded undaunted; one village records a puppet show in 1796, local amateurs per-

forming *Julius Caesar* in 1800 and, finally, the welcoming of a professional touring company from Albany in 1813.

These traveling companies, out of New York City, Albany and Philadelphia, carried their trappings in Conestoga wagons while the actors walked along side. They played in court houses, or on crude stages erected on saw horses, before easily adapted curtains and scenery. A classical drama, such as *Lady of the Lake*, together with "comic songs" and a farce for audience relief, was served up for the price of 25¢ a seat. As a somewhat prophetic note it should be recorded that by 1830 the price had risen to 37½¢, at least one theatrical trend which has continued its upward course undeflected for the past one hundred fifty years. After following the Canal, these companies spread out to the surrounding hill towns; theatres thrived from Albany to Buffalo and by 1900 upstate New York provided informed and sophisticated audiences for the constant flow of good road companies. Of course, this evidence of upstate cultural prosperity was a reflection of the fact that New York City was concurrently emerging as one of the great world centers of the arts, reaching unrivaled stature during the first half of the twentieth century.

Thus we find that our people have traditionally created, supported and loved the arts and they continue to do so. And when the New York State Council on the Arts acts to strengthen community support, encourage ever-rising standards and extend the outward flow from our great cities of the best of our cultural heritage, it will work in soil that is very rich and fertile indeed.

LOUIS CLARK JONES

*New York State Historical Association*







## *Statement of Objectives*

A year ago the Council on the Arts submitted a survey of New York State's cultural institutions to the Governor and the Legislature. This survey was accompanied by the recommendation that the services of our great cultural institutions be extended to give to all of our people a greater opportunity to appreciate and participate in the arts, an endeavor unprecedented in the history of this country. The Legislature tangibly demonstrated its faith in the value of this opportunity by appropriating funds for these purposes.

The charge to the Council on the Arts was strongly stated in the enabling legislation of 1960. The Act, sponsored in the Senate by MacNeil Mitchell and in the Assembly by Dorothy Bell Lawrence and Bentley Kassal, declared that "the general welfare of the people of the state will be promoted by giving further recognition to the arts as a vital aspect of our culture and heritage and as a valued means of expanding the scope of our educational programs." It further defined the obligation of the Council to be "to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens . . ."

In our planning, certain principles served as guideposts along the way. Rather than seek arbitrary limits which might simplify our operation, we chose to establish broad principles and objectives and to determine the merits of each step by whether or not it upheld these principles and moved towards these objectives.

Standards are fundamental to the arts. They are hard to define, but the Council has, in the members of its Advisory Panels, the benefit of the most respected authorities, and we continue to insist on the constant raising of

*'Thirty-five examples of the graphic art of some of the country's best-known artists may be seen at Hartwick College now.'*

*Oneonta Star*







standards. To a degree these will be relative, but it is a valid principle that performances or the exhibiting of visual materials which lack intrinsic quality are of no educational value whatever and, indeed, may be harmful.

High standards of performance in the arts, extended to expanding audiences are, then, our immediate objective. While the use of existing institutions to help achieve this objective may be of incidental benefit to them these benefits cannot be in the nature of subsidies. While we recognize the very real financial predicament in which many worthy institutions find themselves, we feel that to attempt to aid them directly without further challenge could not contribute significantly to the achieving of our goals. We do, however, look forward hopefully to the time when, in part because of our efforts, the state-wide appetite for the arts is so whetted as to make it possible for quality institutions to find more economic stability.

In developing its programs the Council on the Arts recognizes that these three basic factors are essential to any art: the creator, the interpreter, and the audience. They are so interdependent that it is hard to help one of them without also benefitting the others. It is true, however, that since in its broadest interpretation the Council most effectively represents the public, it is on their behalf that our greatest efforts should be directed. In helping the audience we logically make use of the interpreter: the museum, the orchestra, the theatre, etc. Because of the highly complex problems involved in any selective aid to a particular creator, the benefits to him must again be incidental. We hope, however, that with an over-all stimulation in the arts he will eventually benefit in a more tangible way.

With these guiding principles, then, our goals have been to cherish a climate

*"For three hours Monday evening, a sold out house at the Corning Glass Center forgot to cough, forgot to rattle programs, as once again the immortal woes of Hamlet, Prince of Denmark made their stunning impact."*  
Corning Leader







in which the creator, the interpreter, and the audience are free to grow, to work towards the day when experiencing the arts will be equally natural with all aspects of our daily life, and finally, to assure to each one of our people an opportunity to bring forth and nourish his endowed creative resources.

A chronicle of our efforts in this direction follows. During our first year of active programming we have been able to achieve much in the way of bringing art experiences into the lives of many of our citizens. They have rewarded us with their gratitude; and this gratitude has in turn made us more keenly aware of the depth of our responsibilities. It would be remiss for us not to mention here the truly vital contributions which have been made by our initial cooperating institutions: the Phoenix Theatre, the New York City Center Opera Company, the Buffalo Philharmonic Orchestra, the New York City Ballet, and the American Federation of Arts. Without the dedicated help of their managements and of each member of their companies we could not point to this fine beginning. Beyond this, in each community some organization or agency has come forward to share with us the responsibility for bringing this program to its citizens. They too must surely share the credits.

Finally, each of us must recognize the imaginative thinking of Governor Rockefeller and the Legislature. There are moments, history has shown, when from amid the often cumbersome tangle of detail inherent in administering a democracy true inspiration emerges. The legislation creating the Council and the determined support of its program is truly such a moment; we have only just begun to recognize the implications of New York State's leadership for our nation in support of the arts.

SEYMOUR H. KNOX  
*Chairman*

*"This service provided by New York State is of immeasurable help to small museums like ours."*

*Mrs. Warner Frevert, Lindenhurst Historical Society*



## ***Report on Present Program***

February 1,      A survey of New York State's cultural institutions and the Council's recommendations for encouraging participation in and appreciation of the arts is submitted to the Governor and the Legislature pursuant to Chapter 313 of the Laws of 1960.

April 1,          A Budget Request for the sum of \$450,000 to implement the recommendations of the New York State Council on the Arts, approved by the Legislature, becomes effective.

April 13,        The Council meets in New York City with the Governor in attendance. A detailed program for the 1961-62 season is reviewed and approved. The Executive Director is instructed to advise the participating organizations to proceed with the planning of productions and exhibitions and the arrangements for performances in the maximum number of communities throughout the State.

*During the spring many of the technical details of contracts, bookings and programs were taken care of. At the same time conversations were held with members of the Advisory Panels to explore the further possibilities for efforts in their special fields.*

July 1,           The Executive Director begins a state-wide tour to seek local guidance in developing the Council's future pro-



grams. Meetings were held in Oneonta, Binghamton, Corning, Albany, Schenectady, Utica, Syracuse, Auburn, Geneva, Geneseo, Middletown, New Paltz, Glens Falls, Saratoga Springs, Plattsburgh, Massena, Elmira, Alfred, Potsdam, Canton, Watertown, Rochester, Buffalo, Mineola and Olean.

*These meetings were rewarded by greater mutual understanding of local problems and of the Council's objectives. In many communities these people became the nucleus of an association of representatives from various local arts groups who joined together to study their local programs and objectives in the arts. This was the beginning of a Community Arts Council movement throughout the State.*

July 13,                   The first of two performances of the New York City Ballet Company at the Empire State Festival is presented at Bear Mountain under Council sponsorship.

July 17,                   A performance of a *pas de deux* from the New York City Ballet Company, sponsored jointly by the Council and the Munson-Williams-Proctor Institute, is presented to a standing-room-only audience of children and parents in Utica.

August 24,               The Technical Assistance Program gets under way with a visit to the Fort Stanwix Museum in Rome by Sheldon Keck, Director of the Conservation Center of New York University's Institute of Fine Arts.







*This service of the Council offers smaller museums and historical societies throughout the State an opportunity to benefit from expert advice on a number of problems ranging from conservation to cataloguing, from lighting and display to community relations. By the first of 1962 more than thirty such projects had been assigned.*

September 29, The Phoenix Theatre opens in Mineola, a tour that will take Shakespeare's *Hamlet* and Shaw's *Androcles and the Lion* to Middletown, Oneonta, New Paltz, Saratoga Springs, Glens Falls, Plattsburgh, Massena, Potsdam, Batavia, Corning, Alfred, Geneva, Niagara Falls, Buffalo, Auburn, Schenectady, Canton, Utica, Geneseo, Ithaca, Endicott, Poughkeepsie and Scarsdale.

*These performances played to an aggregate audience of more than 37,000 children and adults, giving to many of them their first opportunity to see live drama.*

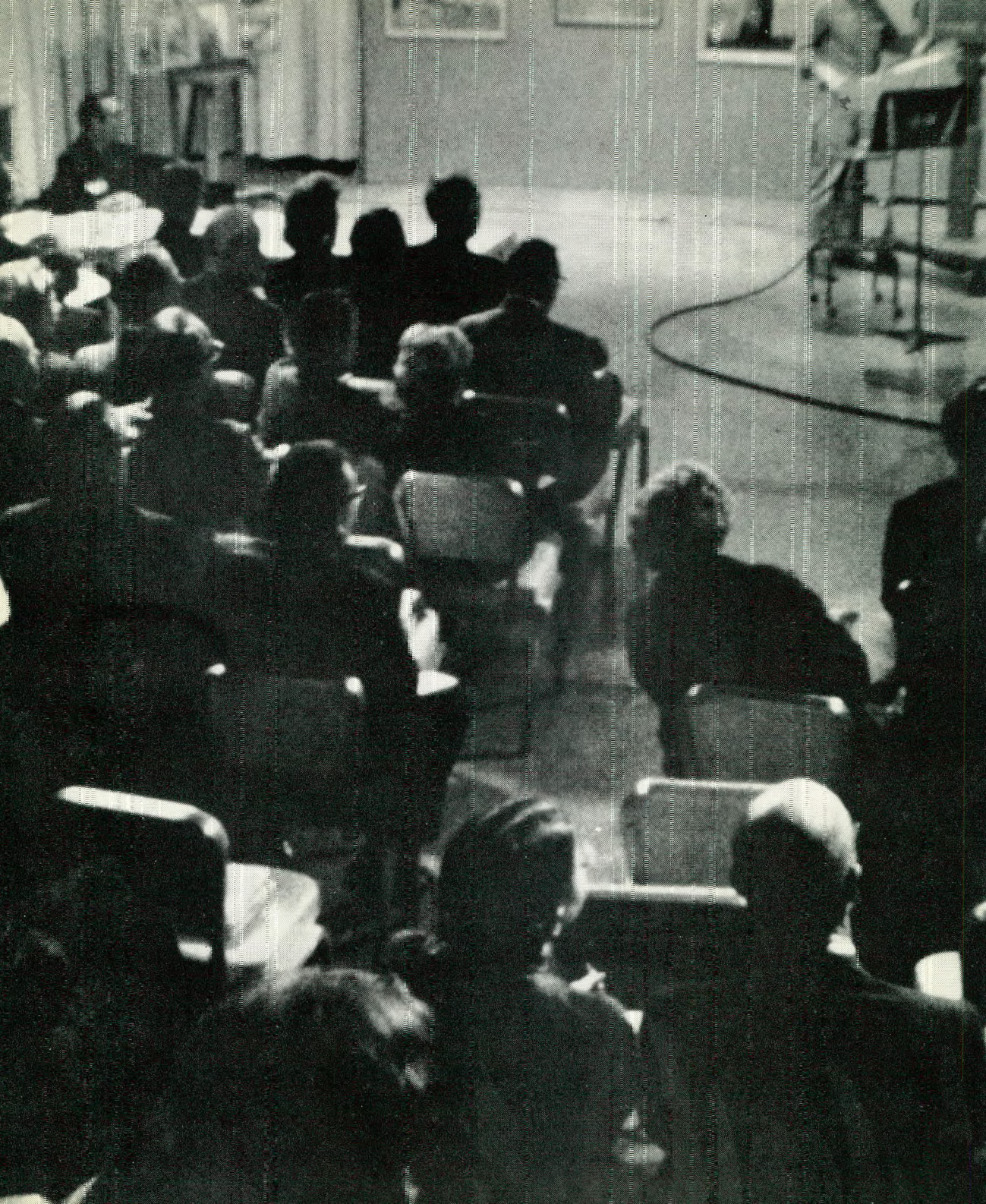
October 3, The Council meets at Arden House in Harriman to review the current program and develop future plans. In principle, the members approve a modest extension of the touring program and expansion of the technical assistance service to include all of the arts on the community level.

October 15, "Masterpieces of Photography," the first of seven exhibitions organized by the American Federation of Arts for the Council, opens in Brooklyn and will tour to eleven communities including Jamestown, Corning, Utica, Ithaca, New York City, Massena, Hornell and Rochester.

*"We in Plattsburgh are happy to have been given—finally—an opportunity to experience a live symphonic concert of a professional orchestra under the leadership of a great conductor."*

*Plattsburgh Press Republican*







- October 17,      The New York City Ballet opens in Corning on a tour that will include full company performances in Farmingdale, Mineola, Rochester, Buffalo and Albany, and Lecture Demonstrations in Batavia, Geneseo, Oswego, Massena, Plattsburgh, Poughkeepsie, Binghamton, Glens Falls, Middletown, Ithaca and Syracuse.
- October 24,      The Buffalo Philharmonic Orchestra opens in Watertown on a tour that includes performances in Plattsburgh, Mineola, Southhampton, Syracuse, Norwich, Oyster Bay, Alfred, East Meadow, Suffern, Ithaca, Peekskill, Brooklyn, Oneonta, Malvern, Westbury, Geneva, Queens Village, Merrick and Hamilton.
- November 1,      The first showing of the exhibition "Indian Art in the United States" opens in Corning on a tour of eleven communities including Auburn, Rye, Rochester, Troy, Hornell, Schenectady and others.
- The first showing of the exhibition "Fifteen Years of Award-Winning Prints" opens in Cazenovia and will tour to Oneonta, Jamestown, Staten Island, Brooklyn, Corning, Utica, New York City and others.
- November 2,      The Council meets in New York City to review in detail its proposed programs and budget for 1962-63.
- November 10,     A two-day Conference and Workshop on Community Arts

*"Widely-known specialists in various arts fields took part in discussions yesterday on horizons in community arts councils."*

*Binghamton Press*



Councils opens at the Roberson Memorial Center in Binghamton under New York State Council on the Arts sponsorship.

*Over two hundred persons from every corner of the State gathered to seek guidance for their local arts programs from Mr. Seymour Knox, Dr. Louis Clark Jones of the New York State Historical Association and a distinguished group of experts including Mr. Ralph Burgard of the Saint Paul Council of Arts and Sciences, Mr. Keith Martin of the Roberson Memorial Center, Mr. John Gutman from the Metropolitan Opera Association, Mr. Donald Engle of the Martha Baird Rockefeller Aid to Music Program, Mr. George Balanchine of the New York City Center Ballet, Dr. Paul Bruce Pettit from the Drama Department of the State University and Mr. James M. Brown, the Director of the Corning Glass Center. This historic meeting again focused attention on the leadership of New York State in the encouragement of the Arts.*

November 22, The New York City Center Opera Company opens to a packed house in Batavia with a performance of *La Boheme* and goes on to play to enthusiastic audiences in Rochester, Albany, Middletown, Geneseo, Ithaca, Amsterdam, Syracuse, Buffalo, Mineola and White Plains with productions of *Madame Butterfly*, *Mikado*, *Marriage of Figaro* and *Così fan Tutte*.

November 27, A one-day workshop on the problems of display and conservation for historic houses, sponsored by the Council,



is held at the Suffolk Museum in Stony Brook.

*With the cooperation of the Director, Mrs. Jane des Grange; and with Mr. Carl Dauterman, Curator of Post-Renaissance Art at the Metropolitan Museum; Miss Alice Beer, Curator of Textiles for the Cooper Union Museum; Mr. Marvin Schwartz, Curator of Decorative Arts for the Brooklyn Museum; and Mr. Per Guldbeck, Research Associate at the New York State Historical Association acting as panelists, representatives of more than thirty Long Island institutions were guided in the preservation and presentation of material.*

January 4,  
1962

The exhibition, "Occupations in the World of Japan" organized by the Everson Museum of Art in Syracuse opens at Solvay High School.

*As part of a program to more broadly disseminate our museum resources, other packaged exhibitions are organized for circulation to regional schools and libraries, by the Rochester Memorial Gallery on "Art Takes Shape" and "The Imagination in Art," by the Schenectady Museum Association on "The Self-Reliant Americans" and "Fossils of Schoharie County," and by the Everson Museum of Art in Syracuse on "Print Making Highlights."*

January 7,

The first showing of the exhibition "The Hudson River School" opens in Hempstead on an eleven stop tour which will include Rochester, Binghamton, Syracuse, Oneonta, Albany, Poughkeepsie and other communities.  
The first showing of the exhibition "Masters of American





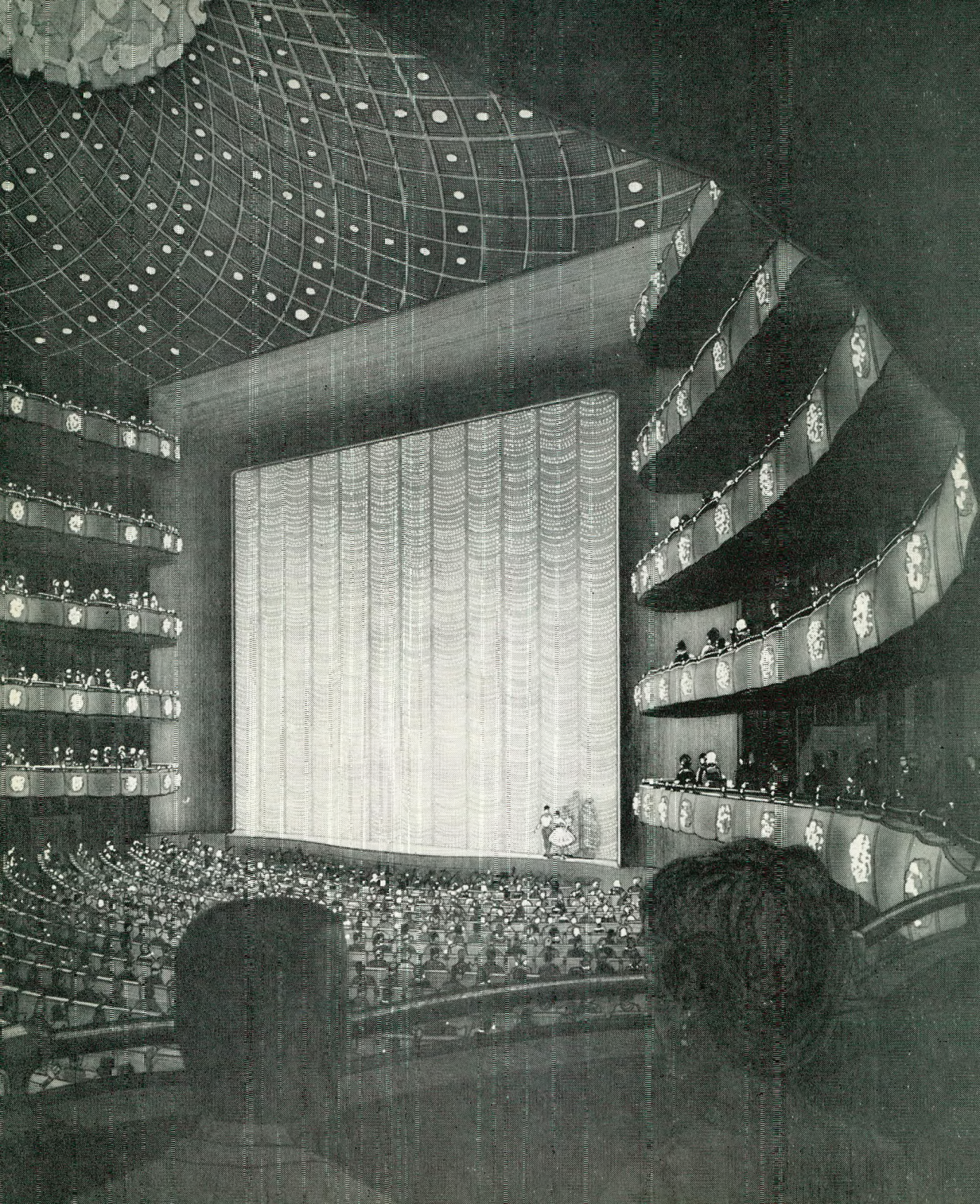


Watercolor" opens in Binghamton on a tour which, among other stops, will include Staten Island, Syracuse, New York City, Utica, Albany and Oneonta.

- January 26,      The Rochester Philharmonic Orchestra gives the first of two young people's concerts, with Council support, including the performance of new orchestral works.
- February 1,      "Three Centuries of Architecture in New York," an exhibition under Council sponsorship, opens in Brooklyn and will tour Corning, Troy, New York City, Utica, Syracuse, Oneonta, New Paltz and Albany.
- February 17,     The New York Philharmonic Orchestra with Leonard Bernstein conducting gives a children's concert at the R.P.I. Field House in Troy under Council sponsorship.
- March 1,         The first of eleven stops, including Auburn, Utica, Brooklyn, Corning, Hempstead, Rye and New York City, of the exhibition "How to look at a Painting" takes place in Schenectady.

*"More than 1,500 persons packed Middletown High School Auditorium to hear the New York City Opera Company's production of Mozart's 'Marriage of Figaro', the first opera ever performed in the city."*  
*Middletown Record*







## *Summary of Future Plans*

The preceding pages record our heritage, our objectives and our current record. With these in mind, we proceed with plans for the immediate year ahead and aim to define our efforts towards the future. The New York State Council on the Arts is a temporary state commission, but it must seek to make permanent headway while avoiding a position wherein the ultimate health of the arts in our state might become disproportionately dependent on our existence. The Council seeks to develop sound programs based on community initiative which will ultimately reach the point where they can continue to exist and expand without further significant aid from the State. We feel that a Council representing evidence of the concern of New York State for its cultural growth must always exist, but the selection of methods to encourage this growth should remain flexible.

During the coming year we hope to continue to support the touring of top quality performances and exhibitions, somewhat extending the scope of this year's program. In justification for this step we point to the positive response to our present offerings. Described in the Buffalo Evening News as a plan "to send caravans of the arts down the new cultural highways, both to principal cities and to communities which will be hosts to such events for the first time," these troupes have been received with warm enthusiasm.

We are also conscious of our obligation to encourage participation in the arts. The technical assistance program to small museums and historical societies has indicated that professional advice is needed and welcome at this level. We hope to expand these activities to encompass all of the arts on the premise that expert guidance can improve standards and improved standards will encourage more rewarding participation.

*"New York State's rich cultural past should create a high, wide and handsome springboard into an even more exciting future."*  
*Nyack Journal News*







At a panel discussion, broadly labeled "New Horizons for the Arts in Your Community," held in Binghamton as part of the Council-sponsored Conference and Workshop on Community Arts Councils in New York State, representatives from all corners of the State heard of the tempting prospects in store for them. John Gutman, Assistant Director of the Metropolitan Opera, said that any community could make the "plunge" into local opera provided it were assured of a hard core of support: financial, musical and in willingness to work hard. He advised such local groups to seek promising young singers and train them. Extending opera in this way could make a contribution of enormous significance to the general welfare of the arts in this country. Similar aspirations for community or regional ballet companies were set forth by George Balanchine, Director of the New York City Ballet Company. Mr. Balanchine also stressed the importance of providing qualified professional training as fundamental to the development of any community ballet. Donald Engle from the Martha Baird Rockefeller Aid to Music Program, Paul Bruce Pettit from the Drama Department of the State University, and James Brown III, Director of the Corning Glass Center speaking for the visual arts, each proposed the encouragement of the arts on the community level through the aid of qualified professional guidance. During the coming year the Council proposes to answer requests for this guidance, on a temporary basis, wherever it is possible.

In these two areas, then, support for touring performances and exhibitions and technical assistance for local programs, the Council proposes to concentrate its efforts for the coming year. We hope, however, to keep our eye on the ultimate goal, to touch the miracle of human creation. The wealth of our country does not lie in our banks or industries or in our forests or

*"Peopled with soldiers, gladiators, seemingly simple Christians and the most preposterous lion in history, 'Androcles and the Lion' is enjoyed on all levels."*

*Geneseo Republican*



# ALL SLAND NATURAL HISTORY





beneath our soil. The wealth of our country lies in our people and it is the unique quality of our form of government that we are dedicated to nurturing this wealth. Every child that is born is a miracle of natural resources. Ultimately, it is the purpose of the New York State Council on the Arts, as it is of each of us, that these endowed human resources of any resident of our State should not remain unexhausted because of our failure to provide the opportunity to stimulate or express them.

We will continue to search for new methods which will contribute towards our purpose. This year the Legislature will be asked to consider additional provisions to help implement our search. With this support we resolve to meet our challenge, to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens.

JOHN H. MACFADYEN

*Executive Director*

*"I thought the symposium at Stony Brook went most successfully and I hope that this will lead to greater cooperation among the institutions on Long Island."*

*Marvin D. Schwartz, The Brooklyn Museum*







## *Members of the Council*

Seymour H. Knox, *Chairman*

Henry Allen Moe, *Vice-Chairman*

Reginald Allen

Cass Canfield

Angus Duncan

Theodore M. Hancock

Mrs. W. Averell Harriman

Wallace K. Harrison

Miss Helen Hayes

Louis Clark Jones

David M. Keiser

Richard B. K. McLanathan

Alfred J. Manuti

Richard Rodgers

Lewis A. Swyer

*"The New York State experiment under Governor Rockefeller will be watched all over the country as a demonstration of what may be accomplished through a measure of state support and encouragement."*  
*Syracuse Post-Standard*



## *Advisory Panels to the Council*

### *Ballet Advisory Panel*

George Balanchine  
Lucia Chase  
Agnes DeMille

Jose Limon  
Jerome Robbins

### *Concert Advisory Panel*

Donald Engle  
Howard Hanson  
William Kolodny

Carlos Moseley  
William Schuman  
Samuel Spurbeck

### *Historical Advisory Panel*

Jane des Grange  
Wilbur Glover  
Robert Bruce Inverarity

Keith Martin  
Ralph Miller

### *Opera Advisory Panel*

Frank Forest  
John Gutman  
Peyton Hibbitt

Gian Carlo Menotti  
Douglas Moore  
Julius Rudel

### *Theatre Advisory Panel*

Ralph Bellamy  
Edith Dappert  
\*Sawyer Falk  
Howard Lindsay

Gertrude Macy  
Donald Oenslager  
Herman Shumlin

### *Visual Arts Advisory Panel*

James Brown III  
Lloyd Goodrich  
Sheldon Keck

Beaumont Newhall  
Gordon Smith  
Harold Weston

\* Deceased, August 30, 1961



## *Staff*

On February 1, 1961, John H. MacFadyen was appointed Temporary Executive Director to succeed Laurance Roberts who resigned, as planned, following the completion of the initial survey. On April 1 this appointment was made permanent.

On October 16, 1961, William Hull, former Director of the Everson Museum of Art, Syracuse, was appointed Assistant Director.

On April 6, 1961, Mrs. Herman W. Hertweck was appointed Office Manager and Miss Sally Wasylik, Secretary. Both were transferred to the Council's staff from the Temporary Commission on the Revision and Simplification of the Constitution.

## *Financial Statement*

### *Support for Touring Programs*

Opera .....	\$70,000.00
Ballet .....	70,000.00
Orchestra .....	95,000.00
Theatre .....	95,000.00
Visual Arts .....	40,400.00

### *Technical Assistance Program*

Museums and Historical Societies .....	27,600.00
Miscellaneous .....	2,000.00

### *Administration*

Salaries, Printing, Travel, Maintenance and Operation .....	50,000.00
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\$450,000.00



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- Report designed by Rose L. Senehi*



